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Literature

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Oriental Literature in the Small Library, III

TWENTY BASIC BOOKS FOR THE SMALL LIBRARY ON CHINESE FICTION

by John L. Bishop
Boston, Massachusetts

A. GENERAL WORKS

1. Martha Davidson. A List of Published Translations from Chinese into English, French and German, Part I: Literature, Exclusive of Poetry (tentative edition). Ann Arbor: J. W. Edwards for the American Council of Learned Societies, 1952.

A complete listing of translations in the categories of novels, stories, and drama and useful for supplementary translations from periodical sources.

2. E. D. Edwards. Chinese Prose Literature of the T'ang Period. 2 Vols., London: Probsthain, 1938.

Chapters I and II of the second volume constitute a discussion of fiction in the literary language in the pre-T'ang and T'ang periods. The remainder of this volume contains summaries of story collections, paraphrases of the less interesting items, and translations of the more important tales in this genre.

3. James R. Hightower. Topics in Chinese Literature (revised edition). Cambridge, Mass.: Harvard University Press, 1953.

A short, but indispensable historical survey by genre and the only adequate

CHANGE OF ADDRESS

With this issue LITERATURE EAST & WEST moves to:

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New York 53, New York

literary history available in English. Chapters III, XII, XVI, and XVII deal with fiction, listing authorities, Oriental and Western, and selected translations at the end of each chapter.

B. SPECIAL STUDIES

4. John L. Bishop. The Colloquial Short Story in China, A Study of the San-yen Collections. Cambridge, Mass.: Harvard University Press, to be published in 1955.

A study of the historical development, literary form and narrative technique of the colloquial language short story to the end of the Ming period. Contains translations of four examples.

5. Richard G. Irwin. The Evolution of a Chinese Novel: Shui-hu-chuan. Cambridge, Mass.: Harvard University Press, 1953.

A study of the growth of the best known Chinese novel from storytellers' cycles, valuable as illustration of the process by which this and other novels were created. Appendix A contains a detailed résumé of the whole novel.

C. TRANSLATIONS OF SHORT STORIES

6. Harold Acton and Lee Yi-hsieh. Four Cautionary Tales. London: John Lehmann, 1947.

Excellent examples of the erotic type of early colloquial short stories, which, perhaps because of their universal theme, are more appealing to modern taste than others of the genre.

7. Lin Yutang. Widow, Nun and Courtesan. New York: Day, 1950.

Translations of an old and a modern colloquial short story and of six chapters of sequel to No. 18.

8. Rose Quong. Chinese Ghost and Love Stories. New York: Pantheon, 1946.

Forty stories from the best known Ch'ing dynasty collection of tales in the literary language, Liao-chai chih-i.

9. Edgar Snow. Living China, Modern Chinese Stories. New York: Day, 1936.

Stories by post-Revolution authors with an introduction and essay on modern Chinese literature by Nym Wales.

10. Wang Chi-chen. Traditional Chinese Tales. New York: Columbia University Press, 1941.

An indispensable collection of short stories drawn from the earthy and realistic colloquial genre and from the more subtle and imaginative narratives in the written language. Selections range from T'ang to Ming authorship.

11. -----. Contemporary Chinese Stories. New York: Columbia University Press, 1944.

Similar to No. 9 in the period of its materials, this anthology contains important modern works which are not duplicated in translation elsewhere, including stories by Lu Hsün, the most noted of 20th century Chinese writers.

12. -----. Ah Q and Others. New York: Columbia University Press, 1941.

Eleven of the finest stories by Lu Hsün (Lusin), only two of which are duplicated in No. 9.

13. Yuan Chia-hua and Robert Payne. Contemporary Chinese Short Stories. London: Transatlantic Arts, 1946.

Eleven stories by nine writers who, with the exception of Lu Hsün, are still living.

D. TRANSLATIONS OF NOVELS

14. C. H. Brewitt-Taylor. San Kuo or the Romance of the Three Kingdoms. Shanghai: 1925; reprinted 1941.
One of the early and best known historical novels, comparable to Shui hu chuan in its evolution.
15. Pearl Buck. All Men Are Brothers. 2 Vols., New York: Day, 1937; 1 Vol. edition, 1937.
A complete translation, except for the epilogue, of Shui hu chuan, the most noted of Chinese novels, a picaresque and earthy story of bandits and their adventures.
16. Clement Egerton. The Golden Lotus. 4 Vols., London: Routledge, 1939; reprinted New York: Grove Press, 1954.
The realistic Ming novel of everyday life and a work of world literature. Ostensibly pornographic in portions, it is in entirety an appalling indictment of the life of sensuality and materialism. Some passages in Latin. [\$17.50] [Alternative: Bernard Miall. Chin P'ing Mei: The Adventurous History of Hsi Men and his Six Wives. London: John Lane, The Bodley Head, 1939. An abridged and expurgated version made from the German translation by Franz Kuhn.]
17. Lau Shaw (Lao She). Rickshaw Boy, tr. Evan King. New York: Reynal & Hitchcock, 1945.
A well-popularized novel of urban life in modern China by a prominent contemporary writer.
18. Liu T'ieh-yün (Liu E). The Travels of Lao Ts'an (Lao-ts'an yu-chi), tr. Harold Shadick. Ithaca: Cornell University Press, 1952.
Translation of an important modern novel which skilfully blends Western and traditional Chinese narrative techniques and which comments significantly on problems of modernization in China at the opening of the 20th century. Contains a valuable introduction and excellent annotations.
19. Arthur Waley. Monkey (Hsi yu chi). New York: Day, 1943.
An abridged but very readable translation of a 16th century novel of fantasy, allegory and satire, suggestive of a Buddhist Pilgrim's Progress.

E. TRANSLATIONS IN ANTHOLOGY

20. George Kao. Chinese Wit and Humor. New York: Coward-McCann, 1946.
In addition to tales and anecdotes, illustrative of early narrative techniques, from philosophical and historical works, this anthology includes excerpts from the Ch'ing novels, Hung lou meng, Ching hua yüan, and Ju-lin wai-shih which are as yet untranslated in entirety. The anthology ends with examples of humor and satire from modern writers.

[As with the previous lists, all of the books listed above, unless otherwise indicated, sell for \$10.00 or less and, if out of print, are easy to obtain on the secondhand market. Some titles above necessarily duplicate those on the last list.

[A list of bookdealers was appended to the first number of this series (Winter 1955). The address of Librairie Orientale et Américaine G. P. Maisonneuve should be changed to:

Librairie d'Amérique et d'Orient Adrien-Maisonneuve
11, Rue Saint-Sulpice, Paris VI^e.

A bookseller, publisher and subscription agency willing to export books from India and Pakistan is:

Orientalia, 8 McLeod Road, Post Box 367, Lahore, Pakistan.

[Professor G. Jäschke (Münster i. Westf.) writes to suggest an addition to the "Twenty Basic Books on Arabic Literature" (Winter 1955): Tahir Khemiri & G. Kampffmeyer, Leaders in Contemporary Arabic Literature: a Book of Reference (Berlin, 1930; Die Welt des Islams, IX, No.2-4)].

NOTES AND NEWS

The Far Eastern Association held its annual meeting at the Hotel Washington, Washington, D. C., March 29-31. The Presidential Address by Kenneth S. Latourette (Yale) was on "Far Eastern Studies in the United States: Retrospect and Prospect." In addition to the papers on Chinese and Japanese literature summarized below, a symposium on "Training for Professional Opportunities" was chaired by Mortimer Graves, Executive Director of the American Council of Learned Societies, and one on "Relation of Far Eastern Specialists to American Education" by Donald Tewksbury (Columbia). The abstracts below are by the speakers.

The Literature of Tokugawa Japan

Chairman: Joseph K. Yamagiwa, University of Michigan

Howard Hibbett, University of California, Los Angeles: "Parody in Tokugawa Fiction"

In Japan, as in the West, parody and burlesque were important techniques in the development of realism. Nearly every literary form was parodied: prose fiction alone furnishes innumerable examples, ranging from near-imitation and faintly amusing pastiche to the most grotesque travesty. Of course, few of these have much literary value. Even the famous early 17th century parodies of the Makura no sōshi and the Ise monogatari are far inferior to such later burlesques as Kiseki's new Heike monogatari, in which the heroes have been transferred from the late Heian battlefield to the Genroku pleasure quarter. Yet all these works illustrate how the incongruity thus exploited by Tokugawa authors heightened their sense of the reality of their own world. The relation between Saikaku's Kōshoku ichidai otoko and the Genji monogatari has been often discussed: it is not surprising that many of his other novels also include a significant element of parody and burlesque.

Donald H. Shively, University of California, Berkeley: "Bakufu vs. Kabuki"

The kabuki drama of the Tokugawa period was an art form which represented the taste and interests of the class of townsmen. Because it ran counter to some

of the social and moral principles espoused by the government, the Tokugawa bakufu, for the entire 250 years of the period, engaged in a continuous attempt to control and reform it with restrictive laws, in spite of which, and sometimes thanks to which, kabuki developed into a major dramatic form. The close connection between early kabuki and prostitution resulted in the banning of women from the stage for two and a half centuries and the surveillance of the young actors who played the women's parts in the all-male casts. Although government interference of this type circumscribed the development of kabuki in some respects, it also accelerated or even caused the development from vaudeville toward dramatic art.

In order to reduce the disruptive effect of the actors and theater on morals and the social class system, the government took such other steps as attempting to segregate the actors and the theaters in certain quarters to minimize their contact with the rest of society. By sumptuary laws it attempted to restrict the costumes and architecture of the theaters to an austerity appropriate to the townsmen class. It forbade subject matter in plays which would have a subversive political or moral influence, such as plays touching on the history of the Tokugawa period, those depicting love suicides, or dealing with the gay quarter in a salacious manner. For the most part the laws were liberally interpreted and seem to have been intended more to keep kabuki within reasonable limits than to repress it.

Richard Lane, Columbia University: "Saikaku and Boccaccio: The Novella in Japan and Italy"

It was out of two renaissances and two merchant cities that two of the major realistic novelists of Japan and Italy sprang. Osaka, unlike Florence, was not politically independent, yet the economic power of her merchants extended even to the highest daimyō. A strikingly similar spirit of mercantilism dominated the thinking of the Florentines of the 14th century and the Osakans of the 17th, and a perceptive novelist could not long remain unaffected by it. Saikaku and Boccaccio were alike raised in bourgeois families and had intimate knowledge of the details of commerce. Boccaccio rebelled against this background, felt it incompatible with the practice of poetry; yet later, in the Decameron, he could not escape this everyday world that he knew so well. Saikaku accepted the bourgeois spirit of his times, yet in his stories of chōnin life emphasized the importance of a strict morality, even in the pursuit of the demon gold. Both writers developed a unique style for the depiction of reality, a style combining the strength of the colloquial with the rhetoric and richness of classical literature. But perhaps their greatest contribution to literature lay in their fresh and humanistic approach to Man. To the fact that humanism developed no further than Saikaku in feudal Japan may perhaps be attributed the very curtailment of the Japanese Renaissance that reached its first peak with him.

Chinese Literature

Chairman: Vincent Y. C. Shih, University of Washington

Ch'en Shou-yi, Pomona College: "Nara Singde: A Case of Literary Acculturation"

I. Nara Singde's unique position in early Ching literature. A. His remarkable powers of intellectual penetration and tolerance. B. He was the greatest poet writing in tz'u form since the Northern Sung dynasty. C. The best and most popular poet of the Ching period.

II. Facts contributing to Nara Singde's sinization. A. Growing acquaintance among Manchus of Chinese civilization, and literature prior to 1644. B. The Nara clan had sided with the Ming Empire against the Manchus. C. Singde's father was patron of Chinese scholarship and literature. D. The young Singde had been under the guidance of Hsu Ch'ien-hsueh. E. His intimate friends were Chinese writers. F. His official position forced him to travel widely in North and East Central China.

III. Outside influences are not full explanation for Singde's sinization. A. Reasons to believe a hidden cause in his own life. 1. A group of love poems thought to be inspired by an unhappy love for a cousin taken into the palace. 2. Recurring allusions in Singde's poetry pointing to the truth of this episode. a. An official is robbed of his beautiful wife by a prince. b. Red tears collected in a jade vase. B. Causes to believe that these are not mere imitations of traditional patterns.

IV. Assumptions why this love episode may point to Singde's shift in cultural allegiance. A. He could not share this heart-breaking experience with fellow Manchus. B. Evidence in a poem to Ku Chên-kuan that he may have communicated this to his Chinese friends. C. Ku Chên-kuan's reference in his funerary poem upon Singde's death.

Hans H. Frankel, University of California, Berkeley: "The Ten Geniuses of the Ta-li Period"

In many parts of the world, prominent personages are grouped together in terms such as "The Seven Sages." In medieval China, such appellations were applied to groups of friends or political cliques who made merry together and shared in various pastimes, including the writing of verse.

We do not know when the term "Ten Geniuses of the Ta-li Period" first arose, and to which ten poets it was originally applied. Conflicting lists, none earlier than the mid-tenth century, name altogether fifteen poets. All of these were active during the Ta-li period (766-780), and their poems contain plentiful evidence of friendships among them. Yet they were probably not a closed group but several overlapping literary circles with political connections.

The role assigned to the Ta-li poets by Chinese critics from the Sung dynasty on is connected with the traditional division of T'ang poetry into three or four periods. There were several such schemes, and in most of them, the beginning of Ta-li (766) was made a dividing point. Hence the "Ten Geniuses" were taken as representatives of the new style which supposedly started at that point.

A deeper reason for their common attitude and style may be seen in the

(continued on p. 28)

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EDITORIAL

Mr. Edmund Wilson and the Ancient Near East

About a year ago in the New Yorker Mr. Edmund Wilson reviewed Genesis. A colleague who for some years has been working over the Old Testament for the benefit of sophomores in a World literature course was not impressed by Mr. Wilson's "obvious" treatment and proposed several corrections available "to anyone with a good handbook on the Old Testament." The Old Testament is a difficult book to teach, and if one has worked at it twice a year for almost a decade, one presumably may be pardoned if one does not feel breathless when it is discovered by the New Yorker. Nevertheless, this is the verso of the bleat (to mix a figure) that goes up in "little magazine" circles when the first article on a fashionable modern appears in PMLA. New people are not only getting into the act but are presumptuously assuming starring roles. This attitude, however human, needs to be sternly suppressed.

The incumbent of the Chair of Hebrew at the University of Pennsylvania, Professor E. A. Speiser, finds certain questions raised in Mr. Wilson's review "well taken, highly pertinent, and provocative" (LE&W, II [1955], 6). It is exciting to follow in detail Mr. Wilson's grappling with Genesis. We note--with a nod to the FL program--that he learned enough Hebrew to read the text in the original instead of beginning with a survey of the history of the Graf-Wellhausen hypothesis. There is the thrill of discovery in the essay. This is the kind of excitement that can be communicated to students and parlayed into excitement about the literature of the Orient in general.

CORRESPONDENCE

Sir:

I have read the Spring 1955 issue of LITERATURE EAST & WEST with interest, but am surprised that with so much space devoted to Lin Yutang's translation of Lao-tzu, nothing is said about the far more important English and French trans-

lations by Duyvendak. In his review, Chen Shih-hsiang comments on the lack of attention by translators to the work of Ma Hsü-lun. Yet it is precisely Ma Hsü-lun's monograph that Duyvendak uses above all others. See my review, "Two New Translations of Lao Tzu," JAOS, LXXIV (1954), 211-217.

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DERK BODDE

NOTES AND NEWS (continued)

revolution of the 750's, which they all witnessed in their formative years--comparable to the impact of World War I on the minds of young Europeans. Furthermore, with printing not yet widespread and poems circulating privately, friends always influenced each other's style, often writing for one another or in common, in a spirit of friendly competition and emulation.

Glen W. Baxter, Harvard University: "Yoshikawa on Six Dynasties Prose Style"

The fifth-century Shih-shuo hsin-yü (New Anecdotes) illustrates the development of a style quite different from that of the Chinese "Classics," at once more supple and more prolix because of its reflection of the patterns of spoken Chinese. Eventually this prolixity led to excessive convolution and the suppleness hardened into stereotyped form, resulting in the overthrow of the "new" style and an imitation of the "old" which lasted until the twentieth century. This paper was based on an article in Japanese by Professor Yoshikawa Kōjiro of Kyōto University, of which Dr. Baxter later published a translation in the Harvard Journal of Asiatic Studies, XVIII (June, 1955).

John L. Bishop, Boston, Massachusetts: "Some Limitations of Chinese Fiction"

The Western reader, conditioned to the development of his own fiction from romance and tale to novel and short story as well as to its premises of literary and philosophical realism, is conscious of a vague inadequacy in translations of Chinese colloquial fiction. This feeling stems from a dual limitation of narrative convention and of purpose.

Chinese fiction never wholly broke away from its origin as an oral genre designed to hold the interest of a listening audience and convince it of the plausibility of inherently incredible materials. The cumulative effect of originally functional devices which were retained as literary conventions in later written versions, such as prologues, verse interpolations, intrusions by the narrator and plot recapitulations, tends to destroy the illusion of actuality which naturalistic plot details attempt to create. Originating in form by accretion of related short narratives, the novel employs the same conventions and is marked by a heterogeneous and episodic quality of plot as well as by inter-

est in social panorama rather than individual character.

The Western reader is often disturbed by the mingling of naturalism and supernaturalism within the same narrative. Especially exotic to him is the use of the Buddhist concept of karma as an ultimate motivation in fiction, symptomatic of the fact that Chinese fiction, while developing a naturalistic method, never wholly accepts a naturalistic and purely human view of life. Ambiguity of purpose is also shown in the combination of overt moralizing with either pornography or an implicit amoral viewpoint in many stories. A final limitation of Chinese colloquial fiction is evident in character portrayal. Sharply aware of the appearance and speech of his characters, the Chinese author generally shuns their mental life. Such a limitation of psychological analysis may be the result of the absence of an aristocratic-feminine tradition in this branch of literature.

While, therefore, European and Chinese fiction independently evolved a realism with many features in common, the latter, uncertain of purpose and bound to traditional materials and stylistic conventions, was the more limited in scope, variety and a capacity for experimentation until the advent of Western influence and perfected instead an admirable craftsmanship in the art of storytelling.

At home and abroad: James I. Crump (Chinese; Michigan) has spent a year in Japan doing research at Michigan's regional studies center; Richard Lane (Japanese; Columbia) has just left for Japan to study literature at Tokyo and Waseda Universities on a Ford grant; Richard N. McKinnon (Japanese; University of Washington), who is completing a study of Akutagawa, will spend this academic year in Japan; Howard Hibbett (Japanese; California at Los Angeles) will leave in January for Japan on a Fulbright grant; R. Bayly Winder (Arabic; Princeton) left in June for research in the Middle East; Donald Keene, formerly lecturer in Japanese at Cambridge, has joined the staff of Columbia University; his Anthology of Japanese Literature has just been published by Grove Press.

Associate Editors of LE&W: John D. Yohannan has just completed a year of study of Oriental literature on a Ford grant; Thomas B. Irving is in Mexico completing a year of research; his book Falcon of Spain, a study of the 'Umayyad ruler 'Abdur Rahman I, was published by Orientalia in Lahore, Pakistan; John W. Morrison's Modern Japanese Fiction was just published by the University of Utah Press.

A placement service for specialists in the Far Eastern field has been inaugurated by the Far Eastern Association. Vol. I, No. 2 of its newsletter (P. O. Box 2067, Ann Arbor, Michigan) lists twenty-three applicants in language and

linguistics, history, philosophy, political science and anthropology. The USES will cooperate with the FEA by setting up an employment office at the annual meeting in 1956 (April 3-5, Philadelphia).

Asian Study Monographs is a new series to be published by the Academy of Asian Studies. Alan W. Watts' The Way of Liberation in Zen Buddhism, a revised and expanded version of two lectures given over the radio in Berkeley, will be the first volume in the series. The work is based on T'ang dynasty sources of Chinese Zen and will include the original texts in an appendix.

"Polo to Perry: Western Knowledge of the Far East during Six Centuries" is the subject of the current Butler Library exhibit at Columbia University, which continues to December 10. Approximately sixty-nine rare books and manuscripts touch on trade, diplomacy, medieval travelers, Tibet, literature, Japan, Formosa, arts and sciences, etc. Unique among the exhibits is a Chinese manuscript translation of the first six books of Euclid, the Chi ho yuan pen, by Matteo Ricci and Hsü Kuang-ch'i. The first edition was published in 1607. A revised edition was prepared after Ricci's death, from his own corrected copy, by Hsü and two friends, and was completed in 1611. The Columbia MS. is a copy of this revised edition, which was not available in printed form until the 19th century. Also outstanding is a scarce first printed edition of Marco Polo's Das Buch des Edeln Ritters und Landtfarers Marcho Polo (Nürnberg, 1477), illustrated with woodcuts and a portrait frontispiece in contemporary coloring.

JOURNALS

René Sieffert, "Bibliographie du Théâtre japonais," Bulletin de Maison Franco-Japonais (Tokyo), N. S. III (1953), 1-154 (includes Western works, pp. 105-116 and an essay illustrated with photographs of Mibu-Kyogen). Shūichi Kato, "Zur Situation der modernen japanischen Literatur," Nachrichten der Gesellschaft für Natur- und Völkerkunde Ostasiens (Hamburg), LXXV (1953), 35-51. Tilemann Grimm, "Lied und Erzählung im neuen China," ibid., pp. 15-28. Ito Sei, "Modern Japanese Literature: Development in Journalism in the Meiji Era," Japan Quarterly (Tokyo), II (1955), 94-107. Cyrus H. Gordon, "Ugarit as Link between Greek and Hebrew Literature," Rivista degli Studi Orientali, XXIX (1954), 161-169. Bayard Dodge, "The Subjects and Titles of Books Written during the First Four Centuries of Islam," Islamic Quarterly, XXVIII (1954), 525-540. Felix L. Keesing, "Problems of Integrating Humanities and Social Science Approaches in Far Eastern Studies," Far Eastern Quarterly, XIV (1955), 161-168.

REVIEWS

Donald Keene. JAPANESE LITERATURE: AN INTRODUCTION FOR WESTERN READERS. New York: Grove Press, 1955, 114pp. \$2.50. (Paperbound: \$1.00; "Evergreen Books").

This excellent brief introduction to Japanese literature originally appeared in the Wisdom of the East series in 1953. Already it has helped to correct a number of misleading impressions left by the scanty, often perverse, and usually rather patronizing earlier writings in English on this subject. Now that the book is available in an American edition (with a choice of covers!) many more readers will learn something of the "beauty, richness and immediate charm" of Japanese literature. As Dr. Keene remarks in his preface, "the Western reader who is ignorant of Japanese need not fear that if this book arouses his curiosity there will be no way to appease it." Indeed, Dr. Keene himself has edited a new anthology of translations, scheduled for publication by the Grove Press this fall.

The book has five chapters: an introduction chiefly concerned with the characteristic techniques of Japanese literature; studies of its three major genres (poetry, drama, the novel); and, finally, an essay on its development under Western influence. Each offers a sensitive critical analysis of representative works, richly illustrated by quotation. Among the works discussed at some length only a few--notably Tanizaki Junichirō's Sasame-yuki--are as yet untranslated. Still, there is much to interest the specialist: in particular, the important linked-verse form is here for the first time given suitable recognition in the West.

Dr. Keene often makes his analyses vivid by the use of comparisons, most of which are, appropriately, between Japanese and Western literature. For example, he cites parallels between the nō and the Greek drama, the Genji monogatari and À la recherche du temps perdu, along with equally revealing contrasts between the Japanese and the European puppet theater, Sasame-yuki and Les hommes de bonne volonté, the haiku of Bashō and those of Amy Lowell. And there are illuminating comparisons of Japanese and Chinese literary forms, of one Japanese form with another, of literary forms and their parallels in music and, especially, in the graphic arts. All of these, familiar or remote, not only enhance the book's value to the general reader but suggest the value of the method itself for further Western studies of Oriental literature.

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HOWARD HIBBETT

W. A. Braasem. MODERNE INDONESISCHE LITERATUUR. DOORBRAAK UIT OUDE BEDDING. Met een bio-bibliografie van Indonesische letterkundigen. Amsterdam: C. P. J. van der Peet, 1954, 97pp.

This attractive little book on the modern literature of Indonesia consists of three main sections, the first of which is entitled "Balai Pustaka: Nieuwe Loten aan Oude Stam." This is a brief but well written description of the ear-

liest period of contemporary Indonesian literature centered largely around the establishment of the Government Publishing House (Balai Pustaka) in 1917 (though first conceived as a commission in 1908) which provided a stimulus and an outlet for writers in the Malayan languages of what is now Indonesia. This has continued, with some interruption during the Japanese occupation, up to this day. We get fleeting glimpses of the more important names and significant literary contributions from 1917 to 1932.

The following chapter, entitled "Pudjangga Baru: Van Sja'ir tot Sonnet," covers roughly the period from 1932 to 1942 with a backward glance at pre-1932 poetic forms. The author kindly provides in this section a number of examples of Indonesian poetry in Dutch translation. The final chapter discusses the group of writers who are now usually called the Generation of '45. This group of still young writers stems from the period of the Japanese occupation. Much of their production during this period did not, however, appear in print but was circulated in mimeographed copies to those who were permitted to see it. Braasem rightly devotes considerable attention to the acknowledged leader of this group, Chairil Anwar, and gives us in Dutch translation some of his more famous poems.

The booklet is rounded off with a rather extensive and quite useful bibliography which, as the word implies, contains biographical accounts, sixty in all, with a bibliography of the work of each writer. I miss biographical accounts of such writers as Hamidah, Tulis Sutan Sati, Suman H. S., M. Kasim, Nugroho, Rosihan Anwar, Adi Negoro, Dajoh, Zainuddin, Madjoindo, to name but a few that come to mind.

This is a welcome addition to the literature in Dutch on contemporary Indonesian literature, especially from 1942 up to the present, and I hope Braasem will favor us with a detailed study in the near future.

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JOHN M. ECHOLS

Charlton Laird, editor. THE WORLD THROUGH LITERATURE. New York: Appleton-Century-Crofts, [1951], xx, 506pp., \$3.75 (National Council of Teachers of English, English Monograph No. 18).

The material in The World Through Literature ranges from the oral tradition of the Winnebago to the formal literature of the Chinese. We have in one volume scholarly discourses on representative literatures in Europe, America, and Asia. The Oriental material includes Chinese by Shao Chang Lee, Japanese by Younghill Kang and John W. Morrison, Indian by Philo Buck, The Koran by Edwin S. Calverley, Arabic by Edward J. Jurji, and Hebrew by Eisig Silberschlag. The serious attitude of this collection of essays is further illustrated by the extensive bibliographies at the end of each chapter. The present review aims at giving a summary of some of the impressions arising from a study of the chapters on Asia. In the Introduction Professor Laird states, "Professor Christy planned the volume in the hope that, if thoughtful essays dealing with the great literatures were laid side by side, the implied comparison might reveal a good bit about the way men write,

and incidentally about the way men live and what they are." The chapters on Far Eastern literature each in its own way seem to be a demonstration of the complexity in carrying out the hope and plan of the late Professor Christy.

Chinese literature is probably one of the delusive phenomena in the history of mankind. Much has been said about the simple, clear and delicate images in Chinese poetry. It is only natural to expect the rest of Chinese literature to be direct and concise. What one finds, when one embarks on a scholarly exploration however, is quite contrary to the expectation. The very bulk of the writing seems to confront the reader in the same manner that the Great Wall rises to greet the courageous traveller. It is against this mass of material that Professor Shao Chang Lee of the present volume seeks to create some sense of order and direction.

Professor Lee introduces the study by giving a description of the various kinds of classifications that could be applied to Chinese literature. The system adopted by Professor Lee is to divide Chinese literature into classical, aristocratic, popular, and contemporary. Analysis of and commentaries on The Four Books, The Five Classics, The Chuang Tse Book, The Poetic Works of Ch'ü Yüan, Poetry and Prose of the T'ang Period, and the Sung Period are found under classical literature. P'ing-ti style is the major feature in the discussion on aristocratic literature. Remarks on old novels and plays constitute the section on popular literature. The scope of contemporary literature extends from problems of Western influence to the activities of writers during the war 1937-1945.

It is a rare achievement on the part of Professor Lee to be able to include so many phases of Chinese literature in the limited space of a single chapter. The most valuable contribution in this discourse is his sensitivity to the formal structure of Chinese writing, particularly in prose style. He comments on the Book of Historical Documents (Shu Ching), "The speeches, declarations, and accounts reveal the style of ancient Chinese prose, which is marked by quaintness, terseness, and sincerity of expression." Of the writers after the 1911 revolution he remarks, "Their writings were usually brisk, witty, erudite, and earnest, but at times fiery and sharp." It is a pity that Professor Lee did not support these vivid descriptions with specific passages from the works discussed. The most enlightening parts of the discourse are the exposition of the Book of Changes and the translated passages from the Nestorian Tablet. These passages help the reader to gain some insight into the religious experience of the Chinese people.

There are many aspects of Chinese literature omitted in Professor Lee's chapter. One cannot find a specific reference to the experience framed in the measured rhythm of Shih Ching. Nor is there any suggestion of the real world of conflict and aspiration interwoven in the sensuous mythology of Southern China in the poetry of Ch'ü Yüan. The moral order which keeps the profound pathos and tragic resignation in equilibrium in the regulated verse of Tu Fu is not mentioned. Nor does one find exposition of the visions of evil in the demonic genius of the narrative verse of Li Po. The literature between Ch'ü Yüan and the T'ang poets is too hastily treated. Literary criticism, one of the rare achievements of the imagination in the Dark Ages (A. D. 265-618), is completely left out. Neither is the essence of the serenity of T'ang Ch'ien's Drinking Songs given enough attention to show the gradual merging of Buddhism in Chinese thought. Nothing is said about the intellectual unrest and the new moral order sought by

the thinkers of the Sung Dynasty. The discussion on novels and plays fails in describing the relationship between the said genres and the consciousness of the Chinese.

It is in the last section of the discourse, where Professor Lee summarizes the four types of Chinese literature in the metaphors of the geographical features of the country, that he reveals the true spirit of Chinese literature. Here at last he is himself, experiencing and expressing the spirit that summons the imagination of his people to soar and meander with the endless Great Wall.

Professor Younghill Kang and Dr. John W. Morrison present a picture of Japanese literature that has the quality of a gem, befitting the spirit of the island in the Pacific Ocean. The unique achievement in this discourse is the translation from Manyōshū. To consider these passages either in the light of scholarship or that of recreating the creative experience of the poets, one is rewarded by the beauty in them. The one thread that links the writings of the two scholars is that of Japan's genius in assimilating foreign cultures. Professor Younghill Kang gives extensive account of the early Chinese influence coming through Korea; Dr. Morrison tells about the modern Japanese writers' response to the Naturalism of the 19th century.

For those who have read The Golden Thread, the late Professor Buck's chapter on Indian Literature will seem like the afterglow of a setting sun. The writing in this chapter has the same warmth, understanding, perception, and insight that are found in his earlier writings. One finds him more meditative and mellow in his statements on Indian literature in this volume than in his other book. Beyond the picture of India which he recreates for the reader, one finds his consciousness of Europe and the tradition of the West. It is probably this depth in his understanding that makes his chapter best express the aim that is stated in the Introduction. The chapter, however, is unfinished. With the discussion of the fables the writing abruptly comes to an end. One cannot help feeling that had time been given to this scholar, he would have gone on exploring a path through the jungle that would lead the West to the East.

To summarize, the two chapters on Asian literature in The World Through Literature are informative while provoking serious thinking on the nature of these literatures. An acquaintance with these chapters would give students of comparative literature delight as well as food for thought.

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THE RAMAYANA AS TOLD BY AUBREY MENEN. New York: Charles Scribner's Sons, 1954, 276pp. \$3.50. [Same as THE RAMAYANA RETOLD. London: Chatto & Windus, 1954, 247pp. 12/6; Toronto: Clarke, Irwin, 1954. \$2.50.]

To those who know the Ramayana only in Griffith's iambic tetrameter couplets or in Dutt's trochaic double tetrameter couplets (as in "Locksley Hall"), Aubrey Menen's rapid, lucid, unobtrusively elegant prose is a great treat and eye-opener. By now the irony that a prose retelling can be far more poetic than two strictly

metrical translations is not remarkable, but it does make us ponder the meaning of "closer to the original." The style of the Sanskrit Ramayana is intellectually pleasurable, noticeably ornamented, and metrically regular. Menen's style is like it in the first respect. No translation can reproduce such ornaments of sound as puns, repeated syllables, and variations within a fixed metrical pattern. As for the versions of Griffith (sometimes spelled Griffiths) and Dutt, they are far more noticeably ornamented with traditional figures of rhetoric than is Menen's retelling, but such figures are not always apposite. And though regular in their line and foot lengths, they do not reflect the important qualities of Sanskrit metrics. For one thing, the ancient poets had a greater variety of feet and combinations thereof to select from than Griffith and Dutt chose to use. Nor is Sanskrit poetry limited by rhyme, a śloka gān, apparently, of poetry to nineteenth-century translators. And the Sanskrit poet, no mere counter of syllables and feet, could vary his rhythms appropriately to meaning and implication. A master of prose, Menen can make his prose rhythms appropriate to the emotional context.

What about the epic story? With a traditional Indian story, a definite answer is again difficult. I know no original that Menen's tale could be said to be close to. Certainly he has added events not in the familiar, older, Sanskrit versions, and he has omitted some important scenes which we might have expected from earlier translations, temple art, or frightening lithographs on household calendars. And there is as much difference between his characters and those of the early epic as between the heroes in Homer and those in Troilus and Cressida. On the other hand, to abridge, to reorder, to expand, to add to, to change the emphasis of the parts of the story is completely in the Indian tradition, not to mention the Burmese and Indonesian. And yet with Menen's retelling we are still in the presence of one of the world's great stories, the general progress of which he retains: it is an odyssey, which brings heroes into danger and (sometimes) safely out of it to our satisfaction because we have become involved with them and care what happens to them.

To the practical question, should a teacher use Menen or one of the older translations, the score thus far is all in favor of Menen's far more readable version. But it does not have the seriousness that we usually associate with epic poetry and with Sanskrit epic and would lead an American student astray in his attempt to see wherein the characters and the story form an ancient, venerable, and living tradition. In part this difference between Menen's retelling and the Sanskrit epic is a difference in the characters. In this version Rama is not the world's great hero; he is rather a seeker, doomed to get negative results, leaving the fighting to Luxman (Lakṣman), "the professional tidier up" after the thinker. For her part, Sita is no longer the ideal wife, but a motherly protector, the professor's wife. Such differences in character also mean a difference in the mythic values of the story. This Rama could never evoke devotion, nor does his search for the recovery of his wife and his kingdom invite us to examine the place of suffering in human affairs. Instead, his is a search for a good life, intellectually conceivable, with an inevitably cynical answer.

As for the flavor, what the ancient Hindu critics called the rasa, Menen's version is in my experience unique. In his introduction, which makes fascinating reading, he insists that the poem is the product of the Enlightenment, a protest against Phariseism. But Menen, perhaps revealing his Irish half, makes it into

a romp, so exploiting paradox and anticlimax that we wonder if this Ramayana should be shelved not with Indian epic but with Candide or An Ideal Husband. Menen has Valmiki say, "There are three things which are real: God, human folly, and laughter. Since the first two pass our comprehension, we must do what we can with the third." This might have been the epigraph of this new version.

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Ezra Pound, translator. THE CLASSIC ANTHOLOGY DEFINED BY CONFUCIUS. Cambridge, Mass.: Harvard University Press, 1954, xiv, 234pp. \$5.00.

There have been more translations made of the Poetry Classic (Shih Ching) than of any other work of Chinese literature, the only exceptions being the Analects (Lun Yü) and the Way and the Power (Tao Teh Ching), both of which are primarily philosophical writings. This sixth complete English version of the Poetry Classic by Ezra Pound is an important event in English literature for Pound has "recreated" for Western readers this Confucian classic as FitzGerald did the Rubaiyat of Omar Khayyam. His Classic Anthology is indeed a remarkable achievement even though the fastidious Sinologist will look with askance at the poetic license in some of its renderings.

As a whole, Pound's translation is surprisingly faithful. To be sure, he has to manipulate his lines to fit into the rhyme and rhythm of his own invention, he may add occasionally an image or two, but very seldom would he change completely the meaning and content of the original as some translators of Chinese verse have taken the liberty of doing. Pound's version ranks high in poetic creativeness. He has a superb technique, a mastery of his medium, and a true feeling for the subtleties and nuances of poetry.

One criticism of this translation is its obscurity. These ancient Chinese poems are obscure enough, but Pound's modern versions are by no means masterpieces of "translucence." This puts a strain on the readers who have no way of comparing them with the original or other renderings which are more intelligible. A poem in question (pp. 14-15) is the following:

Bang, the drum. We jump and drill,
some folks are working on Ts'ao Wall still
or hauling farm loads in Ts'ao
but we're on the roads, south, on the roads

under Tsy Chung.
Sung and Ch'en come.
We've rolled 'em flat but
we'll never get home.

To stay together till death and end
for far, for near, hand, oath, accord:

Never alive
will we keep that word.

This is not a Chinese puzzle, but Pound's, whose second stanza makes little sense and whose third is scarcely any better. To readers who want to be enlightened, we suggest they read song No. 121 in Waley's translation, which remains to this day the best.

In saying this, we have no intention of belittling the efforts of the other translators, each of whom has his own merit. Legge's pioneer work introduces Chu Hsi's standard interpretation. Jennings made the supreme attempt of reproducing the original verse form while Allen's lines run smoothly. In Karlgren, we have a scholarly literal translation with a transcribed text that is valuable for reference. And now appears the poetic recreation of Ezra Pound. It is only a poet who can make the chants of far away times and lands live refreshed in the images and idioms of the modern man.

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LIU WU-CHI

Herbert Franke. SINOLOGIE. Bern: A. Francke, 1953, 216pp. 23.50 S.Fr. Bertold Spuler & Ludwig Forrer. DER VORDERE ORIENT IN ISLAMISCHER ZEIT. Bern: A. Francke, 1954, 248pp. 23.50 S.Fr. (Wissenschaftliche Forschungsberichte, Geisteswissenschaftliche Reihe, 21, 22/ Orientalistik, I, III).

These two valuable bibliographies belong on the reference shelf in any college library--even in the small college--despite the fact that they are in German and not entirely free from shortcomings. They provide easy access to a vast amount of recent scholarship on all phases of their respective subjects, with brief descriptive comments in essay rather than in list form. The Franke volume covers Geschichte der Sinologie, Bibliographie, Lexica und Lehrbücher, Sprache und Schrift, Philosophie und Klassisches Schriftum, Religion-Brauchstum-Folklore, Geschichte, Recht, Literatur, Kunst, and Naturwissenschaft. The chapter on "Literatur" (pp. 157-182) has separate sections on the drama and fiction, a matter of great convenience to people interested in drama or fiction more than in Sinology. It is also a convenience to have the Confucian material in the chapter on philosophy separate from literature. There is really no English language work which provides what this volume does. The bibliographical notes in Latourette's The Chinese, their History and Culture and in Hightower's Topics in Chinese Literature and the brief lists of the China Society in America are all that are ordinarily available in American college libraries. Chinese works as well as Western language works are included but the orientation is predominantly Western and conservative (a matter to which I shall return).

The Spuler-Forrer volume is divided into a section dealing with the Islamic world including North Africa but omitting Turkey (by Spuler) and a section on Turkey (by Forrer) and presumably takes up where another volume in the

series, *Der Vordere Orient in Altertum*, leaves off. Spuler's section is divided into an *Einleitung* (which includes *Nachschlagewerke zur Geschichte*; *Chronologische Hilfsmittel*; *Nachschlagewerke zur Linguistik*), *Geographie*, *Geschichte*, *Schöne Literatur*, *Philosophie*, *Musik*, *Naturwissenschaften*, *Medizin*, *Wissenschaftsgeschichte*, *Neuerscheinungen*. The Turkish section includes *Reichsgeschichte*, *Provinzial- und Ortsgeschichte*, *Wirtschafts- und Sozialgeschichte*, *Nachträge*. Spuler-Forrer "competes" in American libraries with Ettinghausen's *Selective and Annotated Bibliography of Books and Periodicals in Western Languages dealing with the Middle East* (Washington, 1954), which emphasizes modern times; Elwell-Sutton's *A Guide to Iranian Area Study* (Ann Arbor, 1952), which is limited to Iran but very fully annotated; *The Arabian Peninsula* (Washington, 1951), a brief list less useful for cultural material than for historical and political; and Birge's *Guide to Turkish Area Study* (Washington, 1950), which is also well annotated. It would seem from this list that the Spuler-Forrer handbook would be superfluous, but such is by no means the case. The orientation of these American bibliographies is the post-medieval period. There has been no *Handbuch* for the great age of Islam since Pfannmüller's in 1923. All of these bibliographies would be useful even in libraries which do not have the books and periodicals referred to by them. They indicate at least what has been done and they may stimulate students to go afield for the material. From the point of view of cultural history, Spuler-Forrer is the most valuable of this group, notwithstanding that it is not difficult to find unfortunate omissions. The most conspicuous of these would seem to be E. J. W. Gibb's *Ottoman Poetry* and two or three more of the very few works available on the literature of the Turks.

The limitation of these two new volumes in the *Orientalistik* series is that of conservatism of approach. Orthodox academic Arabist and Sinological channels provide the material, though an increasing number of studies are appearing outside the realm of the specialized Semitic and Sinological journals. This is no great handicap to the literary scholar if he is not primarily interested in contemporary literature, but the linguist might be dissatisfied, especially with the Spuler-Forrer volume. It will not be possible to do this again in the same way ten years from now. The net will have to be spread wider as articles--particularly critical ones--appear in unlikely places. The bibliographer of the future will have to note material in such places as *Transformation* and *Diogenes*.

G. L. A.

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